

### Music Fans Hear San Carlo Troup and Rachmaninoff

Opera Singers Pleasing in  
"Faust"—Ace of Piano  
Artists Aloof But Delightful in Concert.

**BY GRACE HUTCHINGS.**  
Local music lovers were fortunate in the offerings at the Murat yesterday, when Rachmaninoff, master pianist, played a recital in the afternoon and the San Carlo grand opera company gave "Faust" in the evening. Two crowded houses resulted, which must have cheered the sponsors of these events considerably.

The San Carlo company gives splendid opera. There are no big stars, but the leading roles are sung adequately, the staging is attractive and the orchestra gives good support. For a touring organization, it is very commendable.

**Most Excellent as Faust.**  
The tuneful and dramatic "Faust," Gounod's masterpiece, is always an interesting vehicle. It has all the essentials of good drama in the story, and the music has long association and familiarity given into popularity with us all. Last evening the well-known tunes, "Eve's the Bravest Heart," the "Soldiers' Chorus," the "Jewel Song," "Ah, Thy Dwelling Pure and Holy" and all the rest, were welcomed as old friends.

Charles Hart, as Faust, sang with lyric beauty and charm and acted his part of the doctor who sells his soul to the devil for youth and love, commendably. To him falls a large share of the lovely music and he was received with enthusiasm by the audience.

Edda Vittori, who sang Marguerite, is a young singer from St. Louis, who has recently come into prominence in operatic circles. She has a beautiful soprano voice and much charm and graciousness in her stage work. She made Marguerite a sweet and appealing creature, and sang the many arias that fell to her lot with ease and finesse.

**Death Scene Dramatic.**  
Giuseppe Interrate, singing Valentin, was the most finished actor of the production. He was able at all times to preserve the illusion of his part and did some beautiful singing. His death scene was the most dramatic moment of the evening.

Around Spavik was a sinister and sardonic Mephisto. He sang the bass role splendidly, displaying a warm and richly colored voice that shows promise. His acting also was commendable. Ada Saloni as Siebel, was one of the most appealing figures of the cast, and sang well. Yolanda Rimoli and Felice DeGregorio did well with small parts.

The chorus was well trained and the ballet effective. Aldo Franchetti conducted with vigor and authority and made the performance move with spirit.

The company will return in the spring. Mr. Trowbridge, manager of the Murat, promises for four performances, in repetition.

The aristocratic Mr. Rachmaninoff came again to play for us yesterday afternoon, with all of his old savoir faire, his aloofness of manner, and his perfectly balanced and co-ordinated brain and hands. As a pianist, he is without a peer today.

There is, in this artist's appearance, everything that art should stand for. He cares not at all to the public taste. He would never be accused of playing to the gallery, for neither in choice of program nor in manner does he try to ingratiate himself with his audience. He simply devotes himself to superb piano playing, and delivers it, impressing one that he is glad if the public likes him, but not at all distressed if it does not. And that is as it should be. An artist of Rachmaninoff's ability should stand on his own ability and not have to win a following by any less dignified methods.

**Theater Filled.**  
That he has won his public was evidenced by the large audience yesterday afternoon. The Murat theater was filled with interested persons who seemed thoroughly to enjoy the program.

Mr. Rachmaninoff's playing is the kind that can be torn apart and all its elements exposed without the least worry, for in everything he is impeccable. His tone is distinctive and his own. It is wonderfully clear and pellucid. It has almost a staccato clarity, and still is perfectly legato and resonant. His phrasing is graceful and his pedaling unusual. As for accuracy, he never fails to arrive at the destination for which he starts.

Yesterday he seemed in one of his quieter moods. We have heard him play with more warmth, but never when he commanded our respect more greatly.

Opening his program with two Beethoven numbers, he proved that Beethoven is not the dead lion the names of the moderate would have us believe. He made of his organ prelude and fugue (A minor) arranged by Liszt, something vital and alive, and he imbued the D minor prelude with a romanticism that is not often accredited to the master of polyphony. Last's "Sonata B Minor" (allegretto) was a network of beautiful embroidery, magnificently played.

**Speed with Clarity.**  
A Chopin group came next, including a "Nocturne," "E Major Etude," "A Flat Ballad" and "C Minor Etude." There was nothing unusual in the interpretations of these, the ballad was taken very much cubato, otherwise the wonderful legato of the double note passages was the most outstanding feature of the performance. Two Chopin waltzes were played as encores, the "Minute" waltz being taken with incredible speed, but without with great clarity.

A group of his own unpublished compositions and a Strauss waltz com-

pleted the program. Two preludes, G major, and G flat major, were attractive and "Blue Toccata, D major" showed something of the influence of the modern impressionists in music. The "Kunstlerleben" waltz, arranged by Goldowski, was played with such ease that it was doubtful if every in the audience realized what a tremendously difficult task was being achieved. The rhythmic appeal was unusual.

Some encores were added at the close of the program. The Ona B. Tubot Fine Arts Enterprises sponsored the concert.

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